



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

decorations with concealed incandescent light. The only possible objection to so lavish a use of electricity is the great heat evolved from the decorations which, indeed, would render a building, in winter, warm enough, without the use of any other mode of heating; but its decorative qualities prove a magnificent success.

Close to the Egyptian temple was a rotunda whose dome shaped ceiling was frescoed in sky effects. This ceiling was illuminated by a circle of electric lamps, concealed in the frieze, and the effect was a most realistic reproduction of the summer heavens, filled with the gladness of noontide light. Here is a hint for decorators that they should not be slow to take advantage of. The effect was startlingly real, and yet possessed the indescribable softness of a light that was neither that of the sun, nor of the moon, but seemed to be the radiance of a heavenly orb but half the size of our own sun. In a word, it was the flush of the summer dawn—of that soft, sweet light that is all gladness, without heat.

The office of the General Electric Company had its ceiling studded with moonlights, and a red fire burned in the hearth, both being the product of the electric current. The ceiling of another room was decorated with scrolls and panels outlined with polychromatic lights, and beneath a cove of beaded fire was a frieze of garlands of lights suspended from rosettes, all formed of minute incandescent lights. By means of these lamps of variegated colors, the most ornate effects are possible. The lamps may be sunk into the delicate architectural tracery of the ballroom wall, hidden in the foliage of its shrubs and plants, strewn among the ornaments of the drawing-room, or made to act the part of the wax candle and gas jet without their disadvantages. Arranged in letters they may be made up into mottoes, be worked into heraldic devices, or combined into magic patterns of bewildering splendor. Luminous columns, garlands of brilliancy, festoons and cascades of prismatic light, glorious vistas of lucent beauty, all are now possible with the miniature electric lamp.

This decorative sorcery, wrought from one of earth's grandest forces, gives the decorator a new motive for the glorification of his art. The same force that now drives our chariot wheels, and that is being applied every day to whatever uses any other form of energy can be applied, has already created a new and glorious realm of art, whose yet unthought of decorative uses will make our interiors bloom with fabled enchantment.

The grandest decorative use of the electric current was seen at night, when the palaces that surrounded the Court of Honor were transfigured by the magic of its celestial fire. The world has seen nothing more resplendent than those imposing buildings wreathed and glorified with miles of festal fires and the electric fountains illuminated by light from the great searchlight—the glory of the Exhibition—a lasting souvenir to all who visited it as a sight never before beheld by man at any previous exhibition in any other country in the world.

Viewed in regard to its future possibilities the electrical display was the grandest focus of the Fair, the most significant of all the exhibits. At every turn one saw astonishing marvels, and the visitors became animated with a kindred impulse to know the final glory of this occult force. All were responsive to

"The hope, the dream, the wild desire—
Delirious, yet divine—to know!"

INDOORS.

A NEW WORK ON INTERIOR DECORATION.



MAGNIFICENTLY illustrated book has just been issued by Messrs. Warren, Fuller & Co., the wall paper manufacturers, of New York city. The text, and many of the illustrations, have been supplied by the artist, Mr. Samuel How, who is connected with the firm. The four colored illustrations, designed by Mr. How, are a "Sketch for Louis XVI. Parlor," "A Modern Dining Room," "A Morning Room" and "A Hall," all of which are at once highly artistic in design and *fin de siècle* in feeling.

These interiors, while exhibiting the elegance of modern interior decoration, have their walls decorated with the sumptuous wall-papers manufactured by the publishers, and Mr. How's

skill as a colorist is finely shown in these illustrations. The illustrations in black and white include a large number of the finest wall-paper designs produced by Warren, Fuller & Co., one of which we reproduce on the opposite page. There is a special frontispiece by Mr. W. G. Reed, and "A Modern Interior," by Malcolm Frazer, as a sample of artistic pen work is worthy of high rank.

Mr. How, in his remarks on interior decoration, does not seek to found any new style of art, nor is he enlisted in the mission of advocating any particular fad or fancy. To give our readers an idea of Mr. How's perception of the subject of decoration on which he writes so eloquently, we reproduce a few of the more striking passages of the book. He thus refers to American artists:

"Our artists, using the name in its broadest sense, are unclassifiable—brilliant, occasionally unique. There seems to be no limit to the materials our architects and designers use in preparing their schemes. We welcome among us the intellectual quality, which is actively engaged in admiring the beautiful for its own sake, and which will help society to keep its pleasures as large, and its pains as small as possible."

Mr. How is an advocate of European art, for he says:

"Designers and manufacturers alike go to Europe for their models. In this they are right in spite of the meaningless cry for novelty. Cannot we have a new style? Yes, by all means; but that something new must be founded upon what we already have. It must be grafted on, so to speak, and take its proper place on the tree of knowledge, lest it be artificial and unreal."

From this the reader might infer that the writer has a very poor opinion of American art. Later on, however, he recovers himself, and says:

"Until quite lately our brightest designs have been produced in Europe. The designs have been purchased generally in France, and success was a foregone conclusion. Our workmen here simply were asked to copy. If that were well done, then success was assured. The situation is now altogether changed. Our manufacturers are not quite satisfied to pose as copyists; their ambitions are much higher. From importing designs, they have gone to importing the design and the workmen, which has greatly changed everything. With different eyes surrounded by new influences, our manufacturers now turn out materials which compare so favorably with imported goods, that they have already made quite a mark in competition with foreign (products)."

"Those whose constant endeavors to bring the classic feeling within the reach of us all, have led to many artistic results. John La Farge, Louis C. Tiffany, Otto Heinicke, Owen Brown and others have worked in this direction, and it is to their strong work that we look for results in the near future."

He is a strenuous advocate of wall-paper, and on this topic refers to the prominence among wall decorations of wall-paper. We have yet to find an effect or a design which cannot readily be reproduced in paper. Of course, it is admitted that this work is mechanical in a measure, and whereas the old legitimate artists worked with their hands, we very largely depend on our machines. Were it not so, the greater part of our citizens would certainly go without wall-papers, not having the means to purchase them, which brings us to one prominent point in the argument—namely, how much can be accomplished with the expenditure of a great deal of taste and a small amount of money. Attractive papers and good decorations cost no more than poor ones.

How is the public to determine between those with taste and those without? is one of Mr. How's pertinent queries, and this is his answer:

"Some love their horses as well as their home. There are some people who will expend a great deal of care in the selection of a surgeon to work upon a favorite animal, but will place their homes in the hands of a poorly informed professional man or others—men who undoubtedly are doing their best to serve you, but still lack the experience to advise upon critical points. Allow some one who has had practical experience, added to a natural taste, to fulfill your commissions."

Scattered throughout the book are many practical hints on the subject of wall decoration. For example, he says:

"Striped paper increases the apparent height of a room; use it on your low rooms."

"A plain wall with a good top frieze, forming a strong note of color, makes a strong room, and gives opportunities for hanging etchings, plaster casts, sketches, etc."

"Where we have a great deal of furniture, the best way, and one which unites the rooms, is to repeat the same decorations in each room. Let your wall-paper run through, and also your carpets. This, as a connecting link, will be more pleasing."

Mr. How is a believer in ceiling decorations, and inquires of his readers if they ever stop to admire the work of such painters as Alfred Stevens, George Maynard, Schladermunda

and other artists.

"It is surely in the ceiling where the top cornice forms a frame that a man may paint a picture, and if good from any point of view, he is fairly sure of an intellectual audience. There is no furniture or bric-a-brac to disturb the view. It is in the ceiling, therefore, that, architect and decorator uniting, we expect strong and vigorous work. Where ornamental plaster ceilings are used, the ornament with its light and shade, makes other coloring almost unnecessary."

Our author after expatiating on the beauty of wall-paper decoration, has also a word of praise for its sanitary qualities. He says:

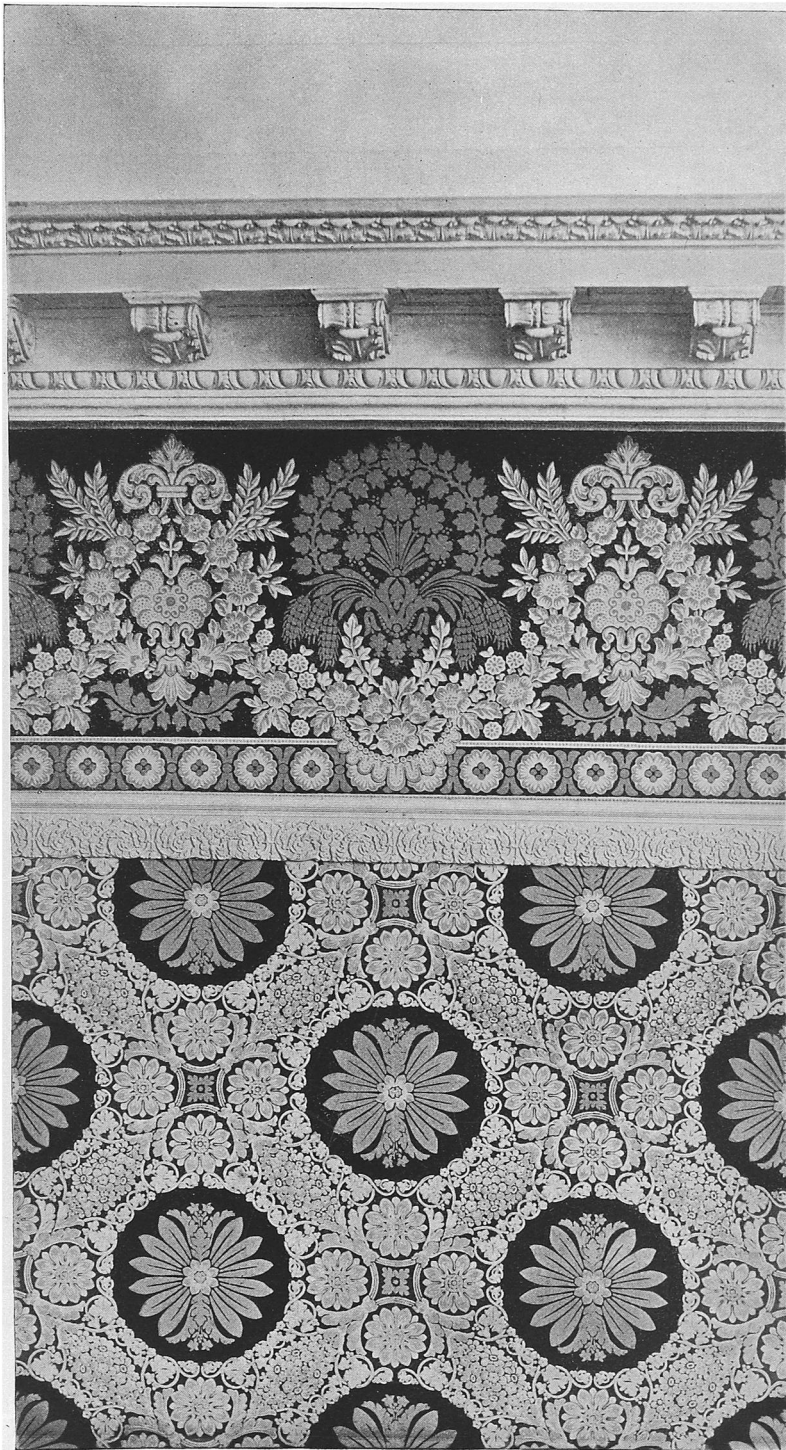
"Does medical science know of a better way to decorate or keep your house in healthy condition than by papering your walls? Some time ago there was a cry against the multiplicity of layers of paper upon paper, and people were told that all kinds of ills would result. Now no one regrets this duplication of wall-papers more than the manufacturer, as it is impossible for him to hang new work on an uneven surface. Again we are told that unhealthful materials found their way into the manufacture of wall-paper. Our answer to that is very short. Every factory of any size keeps a chemist, whose special duty it is to submit all material to chemical test."

Mr. How has produced in "Indoors" a trenchant argument for interior decoration. It is efforts like this which combine the energies of writer and artist that powerfully assist in dragging the car of humanity to its ultimate decorative goal.

The book, as a whole, is a tribute to the present importance of the union of manual art with mechanical industry. Every day such a combination as this enters new fields of thought, producing new fashions, new competitions, new profits and rewards.

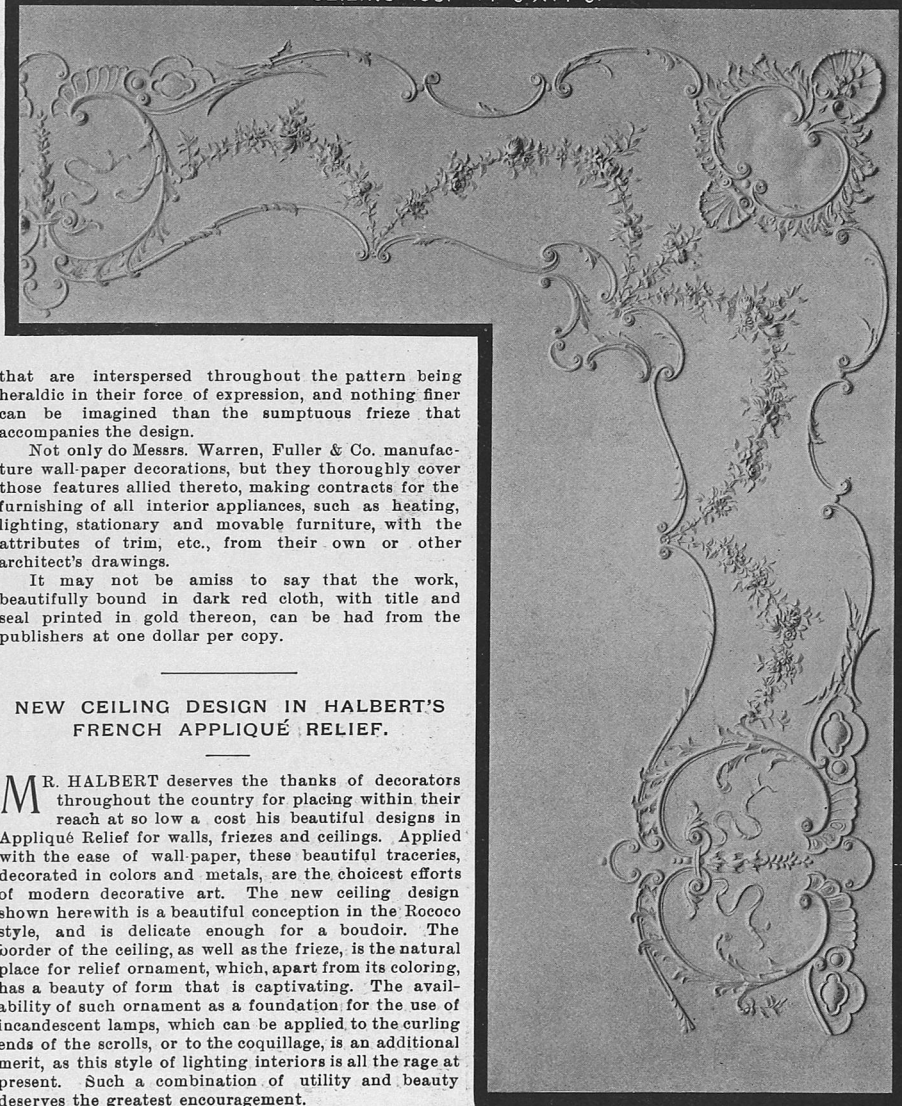
Messrs. Warren, Fuller & Co. are to be congratulated upon the beauty of the many magnificent hangings illustrated in the work, all of which are designed and manufactured in their factory on 42nd street, this city. Some time ago they offered a prize of one thousand dollars for a design which was best adapted to be reproduced on wall-paper for decorators, and a New York lady decorative artist secured the prize.

In the prevailing styles of decoration at present applied to wall-paper, there is a marked preference for the French eighteenth century effects. Striped goods, with bold floral frieze, and ceilings to match, are much in evidence. Watteau effects, with garlands of flowers in the frieze make beautiful decorations. In fact the garland as a motive has pretty much everything its own way in modern decoration, and such motives are interspersed with all-over floral stencillings, embroidery and lace effects, floral medallions in the heraldic style, and striped papers of the Empire order, reinforced with Empire decorations. The wall-paper designs reproduced by us is one of the strongest in the line, the various discs of ornament



NEW WALL-PAPER DESIGN (FROM "INDOORS") BY MESSRS. WARREN, FULLER & CO.

CEILING 103. 14'-6" X 14'-6"



that are interspersed throughout the pattern being heraldic in their force of expression, and nothing finer can be imagined than the sumptuous frieze that accompanies the design.

Not only do Messrs. Warren, Fuller & Co. manufacture wall-paper decorations, but they thoroughly cover those features allied thereto, making contracts for the furnishing of all interior appliances, such as heating, lighting, stationary and movable furniture, with the attributes of trim, etc., from their own or other architect's drawings.

It may not be amiss to say that the work, beautifully bound in dark red cloth, with title and seal printed in gold thereon, can be had from the publishers at one dollar per copy.

NEW CEILING DESIGN IN HALBERT'S FRENCH APPLIQUÉ RELIEF.

MR. HALBERT deserves the thanks of decorators throughout the country for placing within their reach at so low a cost his beautiful designs in Appliqué Relief for walls, friezes and ceilings. Applied with the ease of wall-paper, these beautiful traceries, decorated in colors and metals, are the choicest efforts of modern decorative art. The new ceiling design shown herewith is a beautiful conception in the Rococo style, and is delicate enough for a boudoir. The border of the ceiling, as well as the frieze, is the natural place for relief ornament, which, apart from its coloring, has a beauty of form that is captivating. The availability of such ornament as a foundation for the use of incandescent lamps, which can be applied to the curling ends of the scrolls, or to the coquillage, is an additional merit, as this style of lighting interiors is all the rage at present. Such a combination of utility and beauty deserves the greatest encouragement.

NEW CEILING DESIGN IN HALBERT'S
FRENCH APPLIQUÉ RELIEF.